

## LESS THAN AN HOUR?

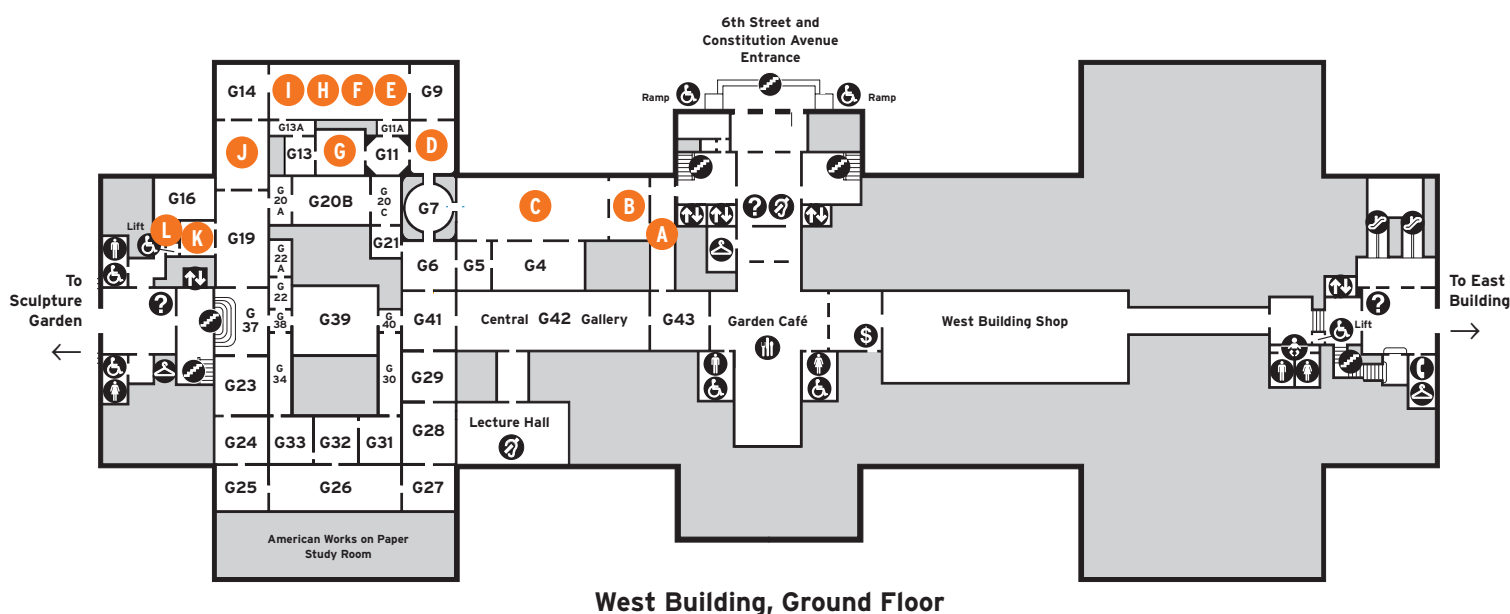
## West Building Sculpture Highlights



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A brief overview of some of the not-to-be-missed works in the National Gallery of Art sculpture collection in the West Building Ground Floor galleries. Information about them may be found on the reverse of this sheet. Some objects may be temporarily off view or moved to a different gallery.

- A** Augustus Saint-Gaudens, *Diana of the Tower*, conceived 1892/1893, cast 1899 **Gallery 1**
- B** Auguste Rodin, *Katherine Seney Simpson (Mrs. John W. Simpson)*, 1902–1903 **Gallery 2**
- C** Edgar Degas, *Little Dancer Aged Fourteen* (wax statuette), 1878–1881 **Gallery 3**
- D** Pietro Magni, *The Reading Girl (La Leggitrice)*, model 1856, carved 1861 **Gallery 8**
- E** Angelo de Rossi, *The Agony in the Garden*, c. 1700 **Gallery 10**
- F** Gian Lorenzo Bernini, *Monsignor Francesco Barberini*, c. 1623 **Gallery 10**
- G** Philippe-Laurent Roland, *Thérèse-Françoise Potain Roland, Wife of the Sculptor*, c. 1782/1783 **Gallery 12**
- H** Adriaen de Vries, *Empire Triumphant over Avarice*, 1610 **Gallery 10**
- I** Attributed to François Duquesnoy, *Christ Bound*, 1620s **Gallery 10**
- J** Andrea del Verrocchio, *Putto Poised on a Globe*, probably 1480 **Gallery 15**
- K** French 13th Century, *Pyx in the Form of a Dove*, c. 1220/1230 **Gallery 18**
- L** South German 15th Century (Swabian or Franconian), *The Holy Kinship*, c. 1480/1490 **Gallery 17**



West Building, Ground Floor

Information →

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# West Building Sculpture Highlights

### A Augustus Saint-Gaudens

*Diana of the Tower*,  
conceived 1892/1893, cast 1899

#### Gallery 1

The strong outline of Saint-Gaudens' design for a weathervane for Madison Square Garden would have stood out atop New York City's then highest building. The sculptor's model (and mistress) posed as the Roman goddess of the hunt, whose strength and grace made her an appropriate symbol for a sports venue. Saint-Gaudens cast smaller versions—such as this one—of his popular sculpture to sell.

### B Auguste Rodin

*Katherine Seney Simpson*  
(Mrs. John W. Simpson), 1902–1903

#### Gallery 2

Mrs. Simpson was the first American to commission her portrait from Rodin. She acquired many of his sculptures over time and later donated them to the National Gallery. By carving his subject's eyes with a distant gaze and tilting her head and shoulders off center, Rodin portrayed her as an introspective, intelligent woman. In 1914 Mrs. Simpson wrote to Rodin that the sculpture was "the most precious thing I own." Gallery 1C houses the plaster study of her face.

### C Edgar Degas

*Little Dancer Aged Fourteen* (wax statuette), 1878–1881

#### Gallery 3

One of the many young, poor girls who danced for the Paris Opéra, Marie van Goethem stands firmly in pose, head high, arms tautly stretched behind her. In this wax sculpture, which he dressed in doll clothes, Degas captured her struggle for dignity within the marginal existence of a "ballet rat." See other Degas dancers in this room and in Gallery 4.

### D Pietro Magni

*The Reading Girl* (*La Leggitrice*),  
model 1856, carved 1861

#### Gallery 8

A tear on her cheek, the reader is moved by the book balanced on the back of the woven cane chair. The volume once bore a poem foretelling Italian freedom, represented by the

medallion of Garibaldi around the figure's neck. Simple garments identify her as an ordinary girl rather than the classical heroine typical for sculpture at the time.

### E Angelo de Rossi

*The Agony in the Garden*, c. 1700

#### Gallery 10

Angels, their forms hammered from the back into high relief, attend the suffering Christ in the garden. In the background amid delicate low-relief palms and clouds, Judas betrays him to Roman soldiers. The workmanship of this copper relief achieves a refinement that was more customary for objects made of precious metals such as gold or silver.

### F Gian Lorenzo Bernini

*Monsignor Francesco Barberini*,  
c. 1623

#### Gallery 10

The subject of this bust, the uncle and mentor of Bernini's patron Pope Urban VIII, had died long before it was commissioned. Bernini studied a painting and brought the old man to life in marble, subtly turning his shoulders and carving his pliant, bearded face above a crinkly linen surplice.

### G Philippe-Laurent Roland

*Thérèse-Françoise Potain Roland*,  
*Wife of the Sculptor*, c. 1782/1783

#### Gallery 12

Because moist clay lends itself to subtle modeling before it is fired to become terracotta (baked clay), sculptors used it for finished works as well as preliminary models. Here Roland gave sensitive attention to his wife's features and heightened her grace by turning her face to the left and dipping her neckline on the right.

### H Adriaen de Vries

*Empire Triumphant over Avarice*, 1610

#### Gallery 10

Here the figure of Avarice, a bag of spilled coins at her feet, is subdued by Empire. With allies unwilling to bankroll his military plans, Hapsburg emperor Rudolf II must have admired this symbolic bronze not only for its dynamic twisting figures, but also

for the triumph it afforded him in art that was denied him in life.

### I Attributed to François Duquesnoy

*Christ Bound*, 1620s

#### Gallery 10

Downcast eyes and flinching body convey Christ's suffering before the Crucifixion. His precarious pose follows the curve of the single piece of elephant tusk from which this powerful ivory is carved. Delicate details—of fingernails, veins, undercut hands, vestiges of a crown of thorns, paper-thin loincloth, even minuscule teeth—are astonishing.

### J Andrea del Verrocchio

*Putto Poised on a Globe*, probably 1480

#### Gallery 15

With cheeks puffed out and hair blowing, Verrocchio's chubby infant balances on one foot in a pose that invites examination from multiple viewpoints. Modeled over a metal armature, the figure is fashioned of clay that was then allowed to dry instead of being fired in a kiln. This work may have been a study for a bronze fountain figure.

### K French 13th Century

*Pyx in the Form of a Dove*,  
c. 1220/1230

#### Gallery 18

Suspended above a church altar and intended to hold consecrated bread for the mass, this pyx, or ritual container, symbolized the dove of the Holy Spirit. Such vessels were made from only the most precious materials—gold, silver, or fine gilded and enameled copper, as in this example.

### L South German 15th Century

(Swabian or Franconian)

*The Holy Kinship*, c. 1480/1490

#### Gallery 17

Commentaries written in the Middle Ages gave Mary's mother, Anne, two other daughters from two later marriages. In this splendidly preserved altarpiece, those women flank Mary, Jesus, and Anne and are surrounded by all their husbands and exuberant children. Anne's pensive expression suggests that she alone understands Christ's future.

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